5: Hamilton G-5 (no date) 1943 MM2 Hadhramaut MM2

do not remain for any length of time on one plot of land, but take up all kinds of casual labour as well as farm labour. Among such one may find carpenters, gunsmiths, builders and tradesmen. The manufacture of indigo dye, with which the Mushreqi tribesman dyes himself and his clothes, and the sale of indigo-dyed cotton is, to a large extent, in their hands. Large families of this class are to be found throughout the territory in the market towns. Unlike the Rayd, they do not bear arms.

The Heiq class is almost indistinguishable from the Dha'if, but there is a distinction in that the Heiq can be described as the lower third of the Dha'if class. That is, that the whole class of artisans and casual labourers can be described, in a generalization, as Dha'if, but the poorer, unskilled casual labourer is of the Heiq class. As an example, a rich shopkeeper is Dha'if, but, because of his possessions, is not Heiq. It is not a very important distinction. Dha'if in Arabic means "weak." I am unable to discover the derivation of Heiq, but we can take it to mean "of low quality."

The Asakar, or hired soldier class, are a class in themselves. They are of two kinds—freed slaves still in the service of their master and tribesmen who have lost their lands and their status and entered the service of their Chief. Once this happens to a tribesman, he or his descendants can never return again to the status of tribesmen, but remain ever afterwards Askari, whether they still serve a master or not. They have dropped below the aristocratic classes and can no longer intermarry with tribesmen. I have heard of no exceptions to this hard rule.

The next class is that of the Doshan, plural Doashin. I can find no derivation to the name. They are of two kinds—wandering singers and dancers, and settled singing-men who have attached themselves to a particular tribe. Their origin is a mystery. The wanderings ones, who give the most dismal performances of what they call dancing, can always be driven out of camp. It is best, however, to be polite to the settled ones. They are skilled versifiers, and those who treat them with contempt must submit afterwards to unmerciful lampooning. On public holidays in up-country towns one of them frequently appoints himself as Amir Al 'Id, or "Amir of the Holiday." Supported by his friends and anyone who wants some fun, he calls upon the local Chief and demands a present and entertainment. This the Chief refuses, and receives an ultimatum challenging him to war in a few minutes. The war which ensues is conducted for the most part with fireworks, blank ammuniton, water and balls of dung. The Chief's fort is the centre of attack. Eventually the Chief will ask for a truce, ambassadors are exchanged and all ends in an entertainment and a present to the "Amir." At other times they will institute rhyming competitions, or will compose and sing long Qasidas on the local political situation. Some of these settled Doashin become men of mark, but they have, for all their poems and lampoons, little effect on tribal policy and no say whatever in tribal affairs.

Slaves need no introduction. The slave rade in the south is dead, but the descendants of Abyssinian slaves still serve their original masters. It would be absurd to free them; they are completely free, but slavery is their only niche in the community. Take that away and they would be homeless and workless. As in the rest of Arabia, except the Zeidi Yemen,

12: Skene G,B-4 (no date) 1917 MM2 Hadhramaut MM2

The musical instruments consist of the small *marwasi* drum described above (see Shebwani dance) and of a *kinanda* which supplies the tune. The latter is a string instrument of the nature of a guitar and is played in much the same way. It usually has seven strings, six of which used formerly to be made of sheep gut, but are now made of twisted silk. The seventh is the bass string and is made of copper wire.

Although not considered altogether reprehensible by austere Mohammedans, the "Kinanda" entertainment is looked upon as rather advanced, if not fast.

Sometimes the dancing is dispensed with and the entertainment is reduced to solo songs accompanied by the *kinanda*. It then assumes a more respectable character, though still not entirely approved of.

Being held indoors, the audience naturally come by invitation only. Refreshments consisting of coffee, sherbet and *halwa* (Turkish Delight) are handed round.

THE ZAMIL DANCE.

This is danced by the Hatharmut Arabs, and generally takes place either by day or by night, in front of the house of some exalted person to whom it is intended to pay compliment or to show respect. It is in fact a sort of serenade, but is also danced at weddings.

The dancers form up in one or more lines facing the house of the person in whose honour it is being held. The leader of the dance starts singing a solo, usually a song of praise to the person in question, and the remainder take up the chorus, which they accompany by rhythmic clapping of hands and swaying of the body. It is not by invitation, and anyone may join in. No drums or musical instruments are used and no refreshments partaken of, except at weddings. This dance has no mystical meaning.

THE CHAMA DANCE.

This may be called a faction dance owing to the element of competition which enters into it in regard to some other faction which has also organized a dance. It is danced by Swahili men, who dress up in their best clothes and wear Arab daggers and swords borrowed from those of their friends who have them. They do their best to make as fine and as big a show as possible in order to eclipse the dance of the other competing faction. Formerly the dance was accompanied by a feast, and still is in the Lamu District, where the factions vie with each other as to the number of cattle they can afford to kill. In 1912, one faction at the village of Mkunumbi (Witu Sultanate) was known to kill thirty head of cattle to cap the twenty-five head which another faction had killed a few days previously.[1] Needless to say that such waste is impossible in the Malindi District where cattle are scarce, and where the dancers only compete in matters of personal adornment and the number of followers. Faction feeling sometimes runs high, and if two competing dances happen to be taking place on the same night it is not unheard of for one party to attack the other with sticks.

[1] [SEE NOTE ON P. 434 -- ANALYST.]

pretensions to being medicine-men inform their friends that a Kinyago is to be danced at a certain spot on a certain night, and a crowd consequently congregates there. The medicine-men, most of whom in Malindi District apart from Giryama are of Shambala slave origin, make themselves up with the help of clothes stuffed with grass to represent certain wild animals, such as elephants, lions, etc. A ring having been made in the waiting crowd, a medicine-man thus disguised as an animal suddenly dashes from behind a convenient bush and enters the ring, where he capers about and makes a noise in imitation of the beast he represents. On getting tired he retires again behind the convenient bush, and another disguised medicine-man takes his place in the ring and so on. A *msondo* drum is used, described above (see Ki-Nyasa dance). The crowd takes no part in the performance.

The Kinyago is, of course, a heathen dance from Nyasaland imported by slaves. It takes place usually after a good harvest, and is intended more or less as a thanksgiving to the spirits that control the rain and the abundance of food generally. It is also intended by the medicine-men to impress the people with the powers which they ascribe to themselves of being able to change the shape of their bodies into that of any wild animal. But these pretensions are not accorded much credence nowadays in the Malindi District.[1]

NGOMA YA PEPO.

The Swahili word *pepo* is the equivalent of the Arab word *jin*, or devil or evil spirit. The people inhabiting the coastal zone, both Arabs and Swahilis, believe in the existence of these beings, some of whom are considered harmless while others, entering into the human body, create various ills and pains, insensibility or sometimes a demented state accompanied by violent gestures. It is quite evident, even to a layman, that these ills are due to a disturbance of the nervous system of imaginative and highly-strung individuals. Thus one finds that the great majority of the people who get *pepo* are women.

The native cure for *pepo* is principally drumming. The natives of Africa are particularly sensitive to rhythm, pure and simple, even more so perhaps than Europeans. The rhythm of certain kinds of drumming has the effect of exciting the nerves to an ecstatic degree, while other rhythms appear to have the contrary effect upon the nervous system of Africans. It is the latter rhythms that are used as a cure for *pepo*.

This physiological effect of rhythmic drumming is, however, unknown to the inhabitants of the coastal zone, and believing as they do, that the nervous disturbance known as *pepo* is caused by the presence of evil spirits in the body, they set about propitiating the *jin* and putting him in a good temper by giving a drumming

[1] This reminds one of some of the corn dances recorded by Sir J. G. Frazer in *The Golden Bough*; and by Professor Ridgway in his *Dramas and Dramatic Dances of Non-European Races* (1915), pp. 325–374.

[SEE NOTE ON P. 434 -- ANALYST.]

20: Serjeant U-4 (no date) 1950 MM2 Hadhramaut MM2

It seems that herein lie pagan ideas attached to the person of a Muslim saint who appears to be regarded in much the same way as a tribal god of the pre-Islamic era. On consideration, I do not think that the intent is to bring the head of the foe to 'Umar al-Miḥḍār, but he is evidently regarded as assisting the quarter in battle against, perhaps, another quarter, Muslims and Šawāfi' notwithstanding.

In the case of a quarrel between two quarters, when one quarter denies its culpability it uses the following formula :

لَا عَصَبْنَا وَلَا طَلَقْنَا وَلَا رَمَزْنَا وَلَا غَمَزْنَا

« We did not decide (to do anything), nor did we omit (to do anything), we did not look nor did we whisper [12]. »

This is known as the « oath of the denial » (yamīn al-inkār).

2. Ahl al-Ḥilaif

a. Metre : Basīṭ, ||—∪——|—∪—|—∪——

اَلْيَوْم جُمْعَة وَغُدْوَة مِثْلَهَا
لَمَّا تَقُومَ اَلْقِيَامَة كُلَّهَا.
عِيُوهْ ! وَوْ ! مَسَّه !

« Today is Friday, tomorrow the same,
Until the Resurrection comes, all of it. »

The sense is, probably, that today is a holiday, or at least a fortunate day. After this and other verses, exclamations such as the above are commonly used. Another common exclamation is wō-lākhap. What these exclamations signify none can say, but all Ḥaḍramis concur that they are old and curious. I am tempted to suggest they might be corrupt vestiges of pagan religious ritual.

[12] The latter two verbs of the « oath of denial » were thus paraphrased for me, but I feel that the classical senses of the Lexicons might be more appropriate here.